

UNIT 70



Things could have been different ... *Las cosas podían haber sido diferentes ...*

En esta unidad practicará el uso de los verbos auxiliares modales seguidos de un **perfect infinitive**. Dado que el tema, expresado en términos gramaticales como los anteriores, parece un tanto abstracto, puede formularse más concretamente diciendo que se trata de hablar de situaciones que han tenido lugar en el pasado y de especular acerca de hechos que podrían haber ocurrido, de acciones que deberían haberse realizado, o de otras acciones que si bien se realizaron, no era necesario haberlo hecho.

Además, en la presente unidad aparece la última sección de **Style**, en la cual revisará algunos de los puntos más importantes tratados en la misma durante la tercera fase del curso. En la sección de **Written English** practicará la lectura y la escritura del inglés con textos extraídos de la contraportada y del índice de algunos libros, y en la sección de **Extra reading** encontrará diversos datos relativos a la ciencia ficción.

Consejos para el aprendizaje.

En los consejos para el aprendizaje aparecidos en recientes unidades se han ofrecido varias sugerencias acerca de cómo obtener el mayor rendimiento posible de las cassettes. He aquí otros dos consejos prácticos con respecto a este tema:

- Escuche el material grabado en las cassettes con el texto correspondiente delante de usted. Detenga la cinta de vez en cuando, y lea de viva voz la frase que sigue a continuación. Luego ponga de nuevo en marcha la cassette, de manera que pueda escuchar en la grabación lo que usted acaba de pronunciar.
- Cuando haya terminado de estudiar una unidad, escuche la grabación correspondiente a esa unidad sin hacer ninguna pausa. Generalmente, dicha grabación dura unos 14 minutos, lo que representa una buena sesión de audición. Si dispone de tiempo, escúchela dos veces, una siguiendo el texto impreso y otra sin seguirlo.

Observación.

El uso de los verbos auxiliares modales seguidos de un **perfect infinitive** no constituye un tema completamente desconocido para usted. En la unidad 63 aprendió las expresiones que se emplean para hacer deducciones acerca de hechos que tuvieron lugar en el pasado. (Vea las págs. 1278, 1279 y 1284.)

You must have been a beautiful baby.

He can't have written "Frankenstein".

En la unidad 65 aprendió a hablar de situaciones imaginarias localizadas también en el pasado. (Vea las págs. 1318, 1319, 1324 y 1325.)

If I had known the title of the film, I would have stayed at home.

Por tanto, ya conoce el significado de **must**, **can't** y **would** seguidos de un **perfect infinitive**. En esta unidad practicará el uso de otros verbos auxiliares modales, principalmente **might** y **should**.



Introduction.

The speaker of the text is the captain of a spaceship (or "starship"). The text is the last part of the captain's diary, after an accident.

- Listen to the cassette, following the first version of the text.
- Listen again, following the second version.
- Read the second version aloud, putting in the missing words.



Introduction.

Starship "Explorer".

Captain's diary.

Date: June 16th 2080.

Position: Unidentified planet.

Situation: Critical.

Things could have been different. Things *would* have been different, if ... if we had not answered the SOS call.

Twelve days ago, the starship "Explorer" was returning to Earth after a ten-year exploration of the galaxy. We picked up an SOS call from a tiny unidentified planet. I gave the order to answer that call.

That moment was the beginning of the end.

If I had not given that order, the "Explorer" would still be returning to Earth, and the crew would still be alive.

We discovered the origin of the SOS call. It was in a narrow valley between two mountains. We landed safely at one end of the valley. The SOS call was coming from the other end of the valley.

With O'Hara, Spencer and six others, I left the "Explorer". We had reached the middle of the valley, when an explosion made us turn round. The starship was in flames. We had no idea *how* or *why* ... and we still do not understand what happened.

Now our life-support systems are nearly exhausted. The only thing we know is that the end is not far away.

Things could have been different, but nothing can change now. It is very cold. The sky is dark. The mountains are beautiful.



Things *would* have been different, if ... if we had not answered the SOS call.

Introduction.

Starship "Explorer".

Captain's diary.

Date: June 16th 2080.

Position: Unidentified planet.

Situation: Critical.

Things could have been *****. Things *would* have been ***** if ... if we had not answered the *** call.

Twelve days ***, the starship "Explorer" was returning to Earth ***** a ten-year exploration of the *****. We picked up an SOS **** from a tiny unidentified *****. I gave the order to ***** that call.

That moment was the beginning of the ***.

If I had not given that ***** the "Explorer" would still be ***** to Earth, and the crew would still be *****.

We discovered the origin of the SOS ****. It was in a narrow valley between two *****. We landed safely at one end of the *****. The SOS call was coming from the other *** of the valley.

With O'Hara, Spencer and six others, I left *** "Explorer". We had reached the middle of the ***** when an explosion made us turn *****. The starship was in *****. We had no idea *how* or *why* ... and we still do not ***** what happened.

Now our life-support systems are nearly *****. The only thing we know is that the *** is not far away.

Things could have **** different, but nothing can ***** now. It is very ****. The sky is ****. The mountains are *****.

Situation: Critical.

We picked up an SOS call ...

... an explosion made us turn round.

Now our life-support systems are nearly exhausted.

Situación: Crítica.

Captamos una llamada de SOS ...

... una explosión nos hizo volver.

Ahora nuestros sistemas de supervivencia están casi agotados.

galaxy

/'gæləksɪ/

galaxia

crew

/kru:/

tripulación

Practice.

Translate these sentences.

Things could have been different. Things *would* have been different, if we had not answered the SOS call.

If I had not given that order, the "Explorer" would still be returning to Earth, and the crew would still be alive.

Answers on page 1432.

The **Speaking and listening** section in this unit has these parts:

There might have been an accident.

What should I have done?

You needn't have worried.

Podría haber habido un accidente.

¿Qué debería haber hecho?

No tenía que haberse preocupado.

Observe que la persona que habla en la cassette, al citar el año 2080 lo hace de la siguiente manera:

Two thousand and eighty.

También es posible decir **Twenty eighty**, al igual que para referirse a los años 1980, 1880, etc., se dice **Nineteen eighty**, **Eighteen eighty**, etc.



There might have been an accident.

En la página anterior ha visto la forma verbal **could** utilizada en la expresión **Things could have been different**. Cuando se habla de posibilidades localizadas en el pasado, también se puede emplear el verbo auxiliar modal **might**, tal como muestra el título que encabeza esta sección. El diálogo grabado en la cassette correspondiente a esta página proporciona algunos ejemplos más del uso de estos verbos; en él oír a una pareja que ha quedado bloqueada en un atasco de tráfico cuando se dirigen a visitar a unos amigos. El texto incluye las siguientes frases que describen posibles causas del atasco.

There might have been an accident.	Podría haber habido un accidente.
The traffic lights might have broken down.	Los semáforos podrían haberse estropeado.
Someone might have parked in a stupid place.	Alguien podría haber aparcado en algún estúpido lugar.
An elephant might have fallen asleep in the middle of the road!	¡Un elefante se podría haber quedado dormido en mitad de la carretera!



There might have been an accident. Listen.

Man: Oh, no!
 Woman: What's the matter?
 Man: Look at that! The traffic's not moving at all. Come on! Come on!
 Woman: Just be patient, Henry. There might have been an accident.
 Man: An accident?
 Woman: Yes.
 Man: How do you know there's been an accident? The traffic lights might have broken down, or someone might have parked in a stupid place ... or an elephant might have fallen asleep in the middle of the road! How do you know there's been an accident?
 Woman: Very amusing, Henry. I didn't say: "There has been an accident." I said: "There might have been an accident." It's a possibility. And if there has been an accident, someone might have been hurt. So just be quiet. We're lucky that we're OK.
 Man: Oh. Yes. Fine. You're right. Sorry.

Listen and repeat.

- There has been an accident.
- There might have been an accident.
- The traffic lights have broken down.
- The traffic lights might have broken down.



Note.

In all the examples of **might** on this page, it is also possible to say **may** or **could**.

There { might / may / could } have been an accident.

The traffic lights { might / may / could } have broken down.

All three versions have the same meaning.

Es necesario introducir aquí una distinción bastante sutil. Los ejemplos con **might have ...** que ha visto en la página anterior aluden a la posibilidad de que algo haya ocurrido en el pasado. Las personas que hablan en la cassette no saben si ha habido un accidente o si los semáforos se han averiado, pero creen que es posible que estas cosas hayan ocurrido.

Observe ahora las frases que figuran a continuación.

**It's a pity you didn't come skiing last weekend.
You might have enjoyed it.**

Es una pena que no vinieras/viniera a esquiar el fin de semana pasado.

Podrías haberte/Podría haberse divertido.

En este caso, la situación es algo distinta, ya que, aunque los hechos son posibles, la persona que habla sabe que, en realidad, no ocurrieron, es decir, la persona a quien va dirigida la frase no fue a esquiar y, por tanto, no se divirtió.

Puede escuchar este ejemplo y algunos más en el diálogo grabado en la cassette correspondiente a esta página, en el que la pareja del diálogo anterior continúa su conversación. En el texto sólo aparecen dos palabras que todavía no conoce: **tense**, en la expresión **You're too tense** (Estás/ Está demasiado tenso[a]), y **passion**, en la expresión **a new passion** (una nueva pasión).



**It's a pity you didn't come skiing last weekend.
You might have had "a feeling of peace with nature"!**



Listen.

- Man:* Oh, come on!
Woman: Henry!
Man: Sorry.
Woman: You're too tense. You need to relax.
Man: Yes, I think you're right.
Woman: It's a pity you didn't come skiing last weekend. You might have enjoyed it. In fact, I'm sure you *would* have enjoyed it.
Man: You know I can't ski.
Woman: Well, you're never too old to learn. You might have discovered a new passion.
Man: Possibly.
Woman: You might have had "a feeling of peace with nature"!
Man: Perhaps.
Woman: You might have ... er ...
Man: ... broken my leg?
Woman: Yes, you might have broken your leg. That's possible. But you would have had a great time. That's definite.
Man: OK. I'll come with you next time.

Listen and repeat.

- It's a pity you didn't come skiing.
 You might've enjoyed it.
 In fact, I'm sure you would've enjoyed it.



Note.

In the examples of **might** on this page, it is also possible to say **could** (but not **may**).

- You { **might** / **could** } have discovered a new passion.
 You { **might** / **could** } have broken your leg.



What should I have done?

En esta página continuará practicando con el diálogo que mantiene una pareja cuyo coche ha quedado bloqueado en un atasco de tráfico, pero estudiará el uso de un verbo auxiliar modal diferente. Este verbo auxiliar modal es **should**, que se puede utilizar para hablar de acciones que deberían haberse realizado en el pasado, pero que no se llevaron a cabo. De ahí el título que encabeza el apartado: “¿Qué debería haber hecho?”.

Study these examples.

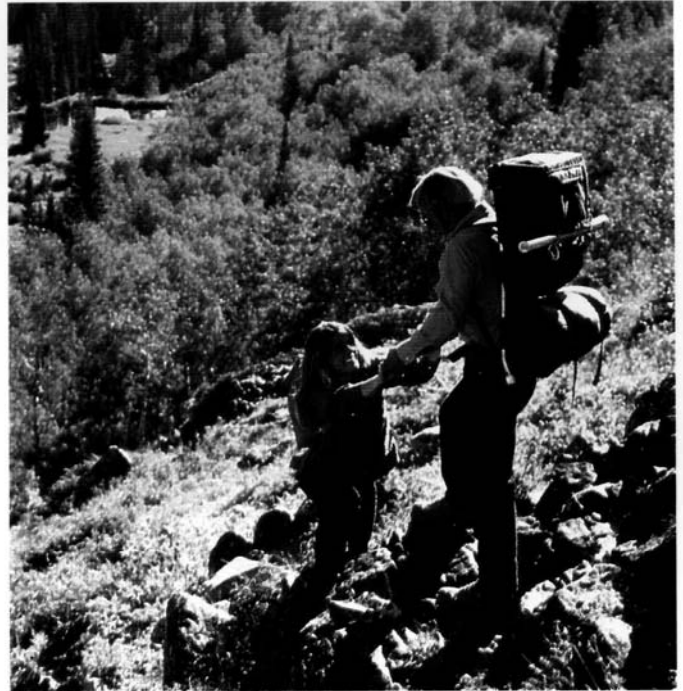
We should have stayed at home.	Deberíamos habernos quedado en casa.
We should have taken a different road.	Deberíamos haber tomado una carretera diferente.
We should have left at a different time.	Deberíamos haber salido a una hora diferente.
You should have said something.	Deberías/Debería haber dicho algo.

Work with the cassette.



What should I have done? Listen.

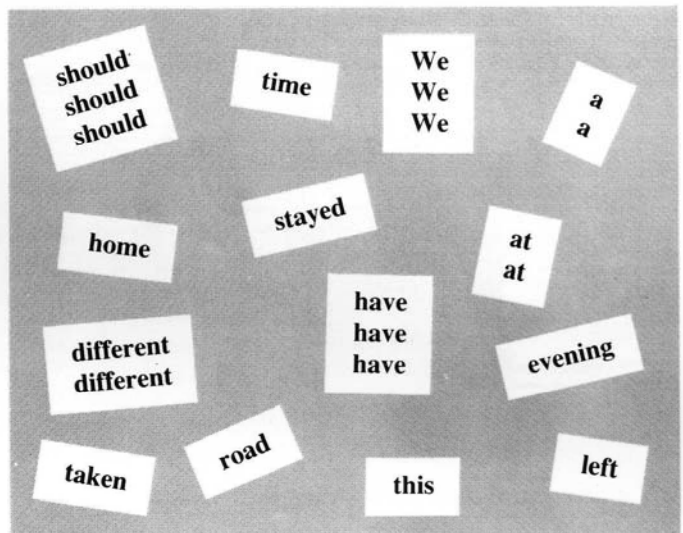
- Woman:* Perhaps we should have stayed at home this evening.
Man: No. We should have taken a different road, or we should have left at a different time.
Woman: Yes.
Man: There are always problems on this road. Who suggested coming this way?
Woman: You did.
Man: Oh. Did I?
Woman: Yes. I didn't think it was a very good idea.
Man: Well, you should have said something.
Woman: I did. But you weren't listening. What should I have done?
Man: You should have taken the car keys, and you should have said: "I'll drive and I'll choose the route."
Woman: I'll do that next time!
Man: Let's listen to the radio.
Woman: Yes. Er ... It's 8.15. There's a play on Radio 4.
Man: OK.
Radio: "Twelve days ago, the starship 'Explorer' was returning to Earth after a ten-year exploration of the galaxy."
Man: A ten-year exploration of the galaxy? I know exactly how they were feeling!
Radio: "We picked up an SOS call ..."



We should have taken a different route.

Practice.

Use these words to make three sentences from this page.



En la página 1417 ha visto que, en expresiones como las que está practicando a lo largo de la presente unidad, la palabra **have** se suele contraer en 've.

might have → **might've** /'maɪtəv/
would have → **would've** /'wʊdəv/

Sin duda, esto no le resultará sorprendente, ya que es la contracción empleada habitualmente en anteriores ocasiones.

El breve texto grabado en la cassette que se reproduce en esta página le ofrece algunos ejemplos más del uso de **should** seguido tanto de la forma plena como de la forma contracta de **have**.

should have → **should've** /'ʃʊdəv/

Escuche y repita las frases, poniendo especial interés en obtener una pronunciación natural de la forma contracta.



Listen and repeat.

We should have stayed at home.
 We should've stayed at home.

We should have taken a different road.
 We should've taken a different road.

You should have said something.
 You should've said something.



Eight? What do you think, Susie?



He should have said "Eighty", sir.

Practice.

Read these jokes aloud.

Mr and Mrs Brown were going on holiday, and they had just arrived at the airport. Mr Brown said: "We should've brought the piano with us." Mrs Brown said: "The piano? Why should we have brought the piano?" Mr Brown said: "Because I left the tickets on it."

A teacher was practising numbers with his class. He said to one of the children: "Bobby, which would you prefer – eight pieces of chocolate or eighty pieces of chocolate?" Bobby replied: "Eight, sir." The teacher said: "Eight? What do you think, Susie?" Susie said: "He should have said 'Eighty', sir." The teacher said: "That's right. Bobby, don't you know the difference between eight and eighty?" Bobby said: "I know the difference, but I don't like chocolate."

Another teacher was practising grammar with her class. She had this conversation with one of the children.

Teacher: Mary, give me a sentence beginning with "I".
 Mary: Er ... "I is—"
 Teacher: No, no, no.
 Mary: What's the matter, Miss?
 Teacher: You said: "I is." You should have said: "I am."
 Mary: Sorry, Miss.
 Teacher: Start again.
 Mary: "I am the ninth letter of the alphabet."



You needn't have worried.

En este apartado practicaré la última estructura verbal de la serie de expresiones empleadas para hablar de situaciones posibles localizadas en el pasado. Como sugiere el título de la página ("No tenías que haberte/No tenía que haberse preocupado"), esta estructura se utiliza para expresar que algo hecho en el pasado era, en realidad, innecesario.

Normalmente, la forma negativa de **need** es **don't need/doesn't need**, como puede observar, por ejemplo, en la siguiente frase:

It's cold, but it's not raining. So you need a coat, but you don't need an umbrella.

Sin embargo, en el uso especial que aquí se practica, en que **need** se emplea como verbo auxiliar, la forma negativa es **need not** (contraída en la forma **needn't**) para todas las personas.

El diálogo grabado en la cassette correspondiente a esta página –en el que verá a la pareja bloqueada en un atasco de tráfico llegar finalmente a casa de sus amigos– no incluye ninguna otra nueva expresión.



You needn't have worried. At nine o'clock, we were in a traffic jam.



You needn't have worried. Listen.

Woman 2: Sonia! Henry!

Woman 1: Well, here we are.

Man: Better late than never!

Woman 2: Come in. Are you all right?

Man: Yes. Sorry we're so late.

Woman 2: That's OK. I'm glad you're all right.

Woman 1: We left home at eight, so we should've been here by eight-thirty.

Woman 2: Yes. At nine o'clock, Jack and I started worrying.

Man: Well, you needn't have worried. At nine o'clock, we were sitting comfortably, listening to a play on Radio 4 – in a traffic jam.

Woman 2: Oh, no! What was the problem? An accident?

Woman 1: No. Fortunately, it wasn't an accident.

Man: A tree had fallen across the road.

Listen and repeat.

You need not have worried.

You needn't have worried.

You needn't've worried.



Practice.

– Give the **third forms** of these verbs.

take	took
buy	bought
run	ran

– Now complete the following sentences, using the correct forms of those verbs.

We gave a party last Saturday. We bought lots of beer, wine and orange juice. In fact, we needn't have anything, because nobody came.

I woke up late yesterday morning and ran to the station. In fact, I needn't have, because my train was twenty minutes late.

Mr Brown took his sun-glasses on holiday with him. In fact, he needn't have them: it rained every day.

Answers on page 1432.

Song.



Song: You shouldn't have said it.

You told her you loved her,
And you didn't mean it.¹
There was love in her eyes,
And you couldn't see it.
When she said: "I love you",
You should have realized that it was true.

You told her you loved her,
And she believed you.
You said: "I'm yours,
And I'll never leave you."
Every word was a lie.
Now look at the tears in her eyes.

You shouldn't have said it.
No! No!
You shouldn't have said it,
If it wasn't true.
You shouldn't have said it.
No! No!
Now you see what lies can do.²

You know you didn't love her.
You should have told her at the start.
Instead, you broke her heart.

You shouldn't have said it.
No! No!
You shouldn't have said it,
If it wasn't true.
You shouldn't have said it.
No! No!
Now you see what lies can do.

You shouldn't have said it.
No! No!
You shouldn't have said it,
If it wasn't true.
You shouldn't have said it.
No! No!
Now you see what lies can do.



Words can be dangerous, especially when they are not true.
That is the subject of this song: lies ...



Practice.

- Listen to the song on the cassette, following the words.
- Listen again, without following the words.
- Read the words aloud.
- Listen again (and sing the song, if you like).

¹ y no lo decías en serio.

² Ahora ves lo que las mentiras pueden hacer.



English styles: Revision.

En la unidad 42 encontró la primera sección de **Style**, cuyo título era **The diversity of English styles**. En ella y en las secciones de **Style** siguientes ha tenido ocasión de practicar bastantes aspectos de esta diversidad. Los temas que ha estudiado se relacionan a continuación.

Formalidad e informalidad.	Formality and informality.	Unit 42.
Estilo oficial.	Official style.	Unit 44.
Avisos dirigidos al público.	Public announcements.	Unit 46.
Origen latino y origen germánico.	Latin origins and Germanic origins.	Unit 46.
Estilo coloquial.	Colloquial style.	Unit 50.
Cortesía.	Politeness.	Unit 52.
Estilo coloquial y argot.	Colloquial style and slang.	Unit 54.
Lenguaje comprimido.	Block language.	Unit 58.
La terminología de los deportes.	The terminology of sports.	Unit 60.
Énfasis.	Emphasis.	Unit 62.
Titulares de periódico.	Newspaper headlines.	Unit 66.
Exclamaciones.	Exclamations.	Unit 68.

Si ha olvidado alguno de los temas que aparecen en el cuadro o tiene dudas acerca de ellos, consulte la sección de **Style** de la unidad correspondiente. No obstante, puede revisar algunos de estos temas escuchando la grabación de la cassette y realizando los siguientes **Exercises**.

Exercise 1.

En la unidad 46 se comentaron algunos pares de sinónimos ingleses, como **commence/start** y **depart/leave**, en los que la primera palabra del par tiene origen latino y la segunda, origen germánico. Se señaló también la tendencia a utilizar la primera en estilo formal y la segunda en estilo informal. Lea las frases relacionadas en el cuadro de la derecha y utilice las palabras siguientes para completar las frases de la segunda columna. (Estas palabras son los sinónimos de las palabras que están en cursiva en la primera columna de dicho cuadro.)

big **get here** **go on** **right**
booked **go back** **hard** **speak to**

Answers on page 1432.



Do you remember these examples of different styles? Listen.

Official style and public announcements.

What is your marital status?
 What is your occupation?
 What is your country of residence?

Ladies and gentlemen, you may now smoke if you wish. Smoking is not permitted in the toilets, or when moving about in the cabin.

Colloquial style and slang.

These are my favourite songs: "The sun ain't gonna shine any more", "I got you, babe", "The kids are alright" and "I can't get no satisfaction".

"Block language" – in telegrams and newspaper headlines, for example.

Arriving London Gatwick Flight BA763 Thursday 16.30.

Explorer disappears.

Queen to visit Canada.

Missing children found.

Airport hotel coffee shop fire drama!



	<i>Latin origin. (Quite formal.)</i>	<i>Germanic origin. (Informal.)</i>
1.	What time did you <i>arrive</i>?	What time did you?
2.	You should <i>consult</i> your doctor.	You should your doctor.
3.	Please <i>continue</i>.	Please
4.	I <i>reserved</i> a room.	I a room.
5.	Please <i>return</i> to your seat.	Please to your seat.
6.	This exercise is quite <i>difficult</i>.	This exercise is quite
7.	What is the <i>correct</i> answer?	What is the answer?
8.	London is a <i>large</i> city.	London is a city.



These kids are very very happy.

Exercise 2.

En la unidad 62 practicó diversas maneras de dar énfasis al lenguaje hablado. Relacione cada expresión de la columna de la izquierda con la correspondiente versión más enfática que figura en la columna de la derecha.

Yes.	I totally disagree.
No.	I quite agree.
You're right.	Definitely.
Very good.	I'm exhausted!
You're wrong.	You're absolutely right.
I disagree.	You're quite wrong.
I'm tired.	Right here.
I think ...	Very very good.
Here.	Definitely not.
I agree.	I really think ...



Exercise 3.

En la unidad 52 aprendió las normas relativas a la cortesía en el lenguaje. Relacione cada una de las expresiones que figuran en la columna de la izquierda con la versión correspondiente, pero de carácter más cortés, de la columna de la derecha.

Sit down.	Would you like some coffee?
Wait a minute.	I don't really like jazz.
I don't understand.	Please take a seat.
Do you want some coffee?	Could I borrow your car?
Can I borrow your car?	I don't quite understand.
I don't like jazz.	Wait just one moment, please.

He's exhausted after fighting the fire.

Verbos auxiliares modales seguidos de un perfect infinitive.

Como demuestran los ejemplos que ha encontrado en las páginas anteriores de esta unidad, el empleo de verbos auxiliares modales seguidos de un **perfect infinitive** constituye un aspecto gramatical de cierta complejidad.

Las dificultades nacen no tanto de la comprensión de las diversas estructuras, ya que los significados son bastante fáciles de deducir, sino de la construcción de las mismas, puesto que en ella participan varios elementos que pueden crear problemas a los estudiantes.

Ahora revisará el área completa, empezando por algunos puntos básicos que, sin duda, le resultarán familiares.



I should have studied astronomy instead of history.

Aspectos fundamentales de los verbos auxiliares modales.

- Los verbos auxiliares modales son **can, could, may, might, must, shall, should, will** y **would**.
- Se utilizan con significado de habilidad, posibilidad, obligación, etc., para matizar diversas expresiones.
- La forma de los verbos auxiliares modales es la misma para todas las personas.

Para referirse al presente o al futuro.

Cuando se hace referencia al presente o al futuro, los verbos auxiliares modales van seguidos de un infinitivo, sin la partícula **to**.

Ha visto esta estructura en frases como las siguientes:

It must be nearly midnight.

Debe ser casi medianoche.

It might rain tomorrow.

Mañana podría llover.

I should stop smoking.

Debería dejar de fumar.

Todos estos usos se resumieron en el cuadro que figura en la sección de **Grammar** de la unidad 44 (pág. 905).

	Sentido.
must have ...	Deducción: algo se considera lógicamente cierto.
cannot have ...	Deducción: algo se considera lógicamente imposible.
could } may } might } have ...	Especulación: no se sabe si el hecho ocurrió o no.
could } might } have ...	Especulación: el hecho no ocurrió, pero era posible.
would have ...	Consecuencia, en frases condicionales relativas a un pasado imaginario.
should have ...	Obligación que no se ha cumplido.
need not have ...	Acción que se realizó, pero que se ha probado que era innecesaria.

Para referirse al pasado.

A lo largo de la presente unidad ha visto que el verbo **need** se puede añadir a la lista de verbos auxiliares modales utilizados en expresiones que hacen referencia al pasado. Como ha podido observar en anteriores unidades, en este contexto el verbo auxiliar modal generalmente va seguido de un infinitivo sin la partícula **to**, pero en el caso estudiado ahora se usa el **perfect infinitive**, que, como sabe, se construye con la palabra **have** más el participio de pasado del verbo correspondiente.

Ha visto anteriormente esta estructura en frases como las siguientes:

You must have been a beautiful baby.

Debes/Debe haber sido un niño precioso.

You might have enjoyed it.

Podrías haberte/Podría haberse divertido.

We should have taken a different road.

Deberíamos haber tomado una carretera diferente.

En el cuadro que figura en estas páginas encontrará resumidos los principales usos de dicha estructura.

Puede decirse que todos estos usos tienen algo en común: no se refieren a un pasado real, sino a posibilidades o a hechos imaginarios, hipotéticos o dudosos localizados en el pasado.

Ejemplo.	Unidad.	Página(s).
It must have rained during the night.	63	1278-1279, 1284
Stevenson can't have written "Frankenstein".		
There could have been an accident.	70	1416
If you had come skiing last weekend, you might have enjoyed it.	70	1417
If you had come skiing last weekend, you would have enjoyed it.	65	1318-1319
You should have said something.	70	1418-1419
You need not have worried.	70	1420

Otros puntos.

Como es de suponer, las formas negativas de los verbos auxiliares modales se obtienen colocando la partícula **not** después del verbo.

You need not have worried.

We should not have taken this road.

La contracción de **not** es bastante habitual en el habla informal cotidiana.

You needn't have worried.

We shouldn't have taken this road.

La contracción de **have** también se utiliza a menudo, de modo que es frecuente encontrar frases afirmativas como las siguientes:

You might've enjoyed it.

We should've brought the piano with us.

El empleo de las contracciones de **not** y **have** en una misma frase puede verse en textos que reproducen el habla coloquial, como sucede, por ejemplo, en las novelas.

You needn't've worried.

Sin embargo, es preferible evitar la disposición de dos apóstrofes de manera tan seguida, por lo que la palabra **have** se suele dejar en su forma escrita plena, aunque se pueda pronunciar /əv/.

You needn't have worried.

Las formas interrogativas se obtienen invirtiendo el orden del sujeto y del verbo auxiliar modal.

I should have said something.

Should I have said: "I'm sorry"?

What should I have said?

Exercise.

Explain the differences between the sentences in these pairs.

- | | | |
|---|---------|---|
| <p>It must have rained during the night.</p> | } and { | <p>It may have rained during the night.</p> |
| <p>You should not have worked so hard last week.</p> | } and { | <p>You need not have worked so hard last week.</p> |
| <p>Why didn't you come to my party? You would have enjoyed it.</p> | } and { | <p>Why didn't you come to my party? You might have enjoyed it.</p> |

Answers on page 1432.



The contents of books.

Cuando se desea obtener una información somera acerca del contenido (**the contents**) de un libro, generalmente lo primero que se lee es el texto reproducido en la contraportada y, luego, la relación o índice de capítulos del libro en cuestión. (En los libros publicados en Gran Bretaña y en Estados Unidos, el índice de capítulos está situado al principio del libro, a diferencia de lo que sucede en los publicados en otros países, cuyos capítulos vienen relacionados al final.)

En el **Test** de la unidad 55 (pág. 1132) encontró el texto de la contraportada de un libro imaginario, que puede ver reproducido de nuevo junto a estas líneas. A continuación podrá practicar la lectura del inglés con algunos textos extraídos de la contraportada y del índice de capítulos de obras reales. Todos los libros aquí reproducidos han sido escritos por autores británicos o americanos mencionados en anteriores unidades.

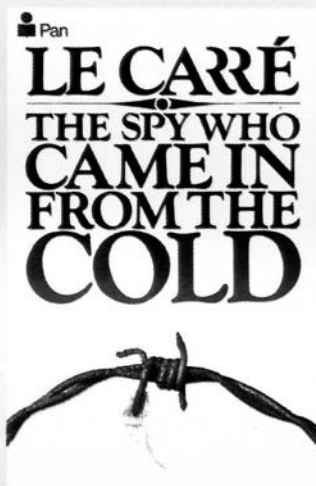
Sin duda, no le resultará difícil comprender el significado de los textos; no obstante, en la página siguiente encontrará la traducción de las expresiones que todavía no conoce.



Moby Dick's Adventures in Wonderland
by George Carville

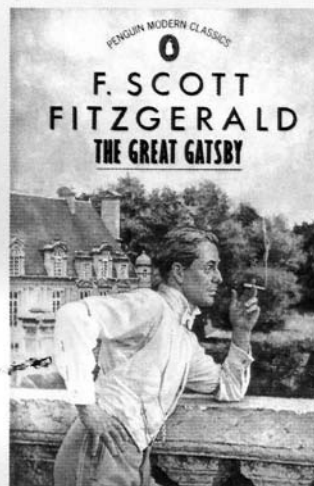
The fascinating story of
a great white whale, meeting a little girl
in a strange underground world.

"Fascinating" – *The Times*
"Sad, funny and tragic" – *The Observer*



**Acclaimed
throughout the
world as
the greatest spy
story ever**
THE SPY WHO
CAME IN FROM
THE COLD

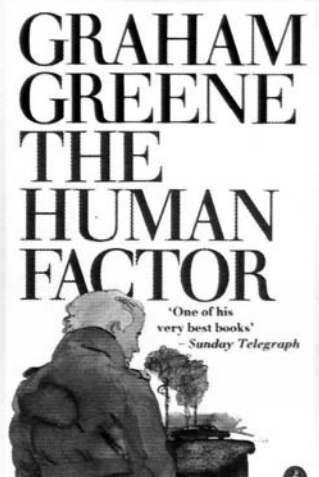
'The best spy story I have
ever read'
GRAHAM GREENE



**No one ever knew who
Gatsby was**

Some said he had been a German
spy, others that he was related to
one of Europe's royal families.
Nearly everyone took advantage
of his fabulous hospitality.
And it was fabulous. In his superb
Long Island home he gave
the most amazing parties, and
not the least remarkable thing
about them was that few people
could recognize their host.

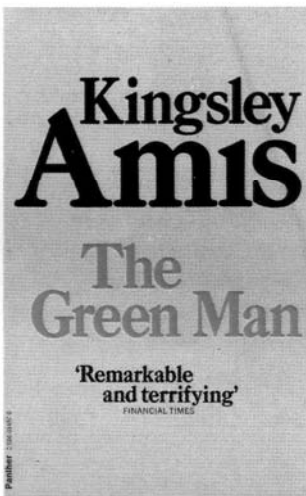
The Great Gatsby is one of the
great love stories of our time.



**Graham Greene
has written in
The Human Factor
a thrilling story of
tension and intrigue.**

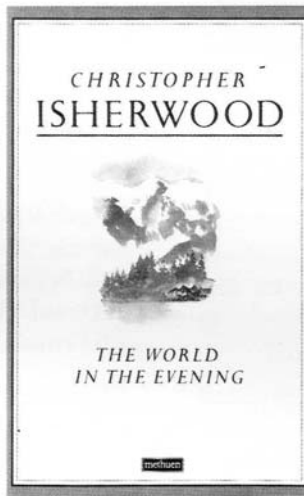
'His beautiful and
disturbing new novel is
filled with tenderness,
humour, excitement and
doubt.' – *The Times*

'Brilliant' – *Daily Mail*



Contents

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- 5 A Movement in the Grass 159



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PART ONE	
An End	9
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Letters and Life	59
PART THREE	
A Beginning	297

Acclaimed	Aclamado(da)
throughout	en todo
the world	el mundo
he was	(él) estaba
related to	emparentado con
took	haberse
advantage of	aprovechado de
hospitality	hospitalidad
few people	poca gente
host	anfitrión(na)
tension and	tensión e intriga
intrigue	
tenderness	ternura

Peanuts® by Charles M. Schulz.

Linus ha estado ocupado en la cocina haciendo una **French toast** (torrija, es decir, trozo de pan bañado en leche y huevo batido, y luego ligeramente frito). Quería darle una sorpresa a Lucy, pero la reacción de la chica no ha sido muy positiva.

Utilice el método habitual de lectura antes de consultar la traducción del texto de las viñetas, que usted debería ser capaz de comprender con bastante facilidad.

Traducción del diálogo de las viñetas.

- ¡Sorpresa!
- ¿Qué es esto?
- ¡Una torrija! La he hecho yo mismo.
- ¡Sabe horrible!
- ¿De verdad?
- Quizá no debería haberla hecho con leche chocolateada ...

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Science fiction.

The expression **science fiction** was first used in the 1920s. In 1923, Hugo Gernsback, an American writer and editor, was editing a magazine called **Science and Invention**. He wanted to publish stories which he called **scientific fiction**. Then he decided to call this kind of literature **scientifiction**. This term did not become popular, however, and was replaced by **science fiction**. The following short forms are often used: **sci fi** /,saɪ'faɪ/, **SF** (or **sf**) /,es'ef/.

Science fiction books.

"Frankenstein", published in 1818, is usually regarded as the first science fiction novel. It was written by Mary Shelley, who finished writing it before she was twenty years old. (We first mentioned this story when we discussed British novelists in Unit 46, and we discussed its success in the cinema in Unit 65.)

The American writer Edgar Allan Poe is sometimes called "the father of science fiction". He wrote some science fiction stories, such as "The Conversation of Eiros and Charmion" (1839) and "The Facts in the Case of M. Valdemar" (1845). His best stories are his horror stories, however.

Two other "fathers of science fiction" were the French writer Jules Verne (1828-1905) and the British writer H. G. Wells (1866-1946). We have mentioned several books by H. G. Wells in previous units: "The Time Machine" (1895), "The War of the Worlds" (1898) and "The Shape of Things to Come" (1933). Another of his famous books is "The Invisible Man" (1897).

Several other writers we have mentioned also wrote science fiction. Here are some examples:

- Edgar Rice Burroughs (1875-1950), who is most famous for his "Tarzan" books, wrote a series of "Mars" books ("A Princess of Mars", "The Gods of Mars", etc.) and a series of "Venus" books ("Lost on Venus", "The Wizard of Venus", etc.).
- Sir Arthur Conan Doyle (1859-1930), who created Sherlock Holmes, wrote a novel called "The Lost World" (1912).
- Aldous Huxley's "Brave New World" (1932) and George Orwell's "Nineteen Eighty-Four" (1949) can be regarded as science fiction.
- Some novels by Kurt Vonnegut, whom we mentioned in Unit 50, are science fiction.

In the list on this page, we give the names of some science fiction writers from Britain and the United States, with examples of their novels.



Some British and American writers of science fiction.



Brian Aldiss	1925	<i>Greybeard</i> (1964)
J.G. Ballard	1930	<i>The Wind from Nowhere</i> (1962)
John Brunner	1934	<i>Stand on Zanzibar</i> (1968)
John Christopher	1922	<i>The Death of Grass</i> (1956)
Arthur C. Clarke	1917	<i>The City and the Stars</i> (1956)
Fred Hoyle	1915	<i>Black Cloud</i> (1957)
Michael Moorcock	1939	<i>The Final Programme</i> (1968)
John Wyndham	1903-1969	<i>The Day of the Triffids</i> (1951)



Isaac Asimov	1920	<i>The End of Eternity</i> (1955)
James Blish	1921-1975	<i>Earthman, Come Home</i> (1955)
Ray Bradbury	1920	<i>Fahrenheit 451</i> (1951)
Philip K. Dick	1928	<i>The Man in the High Castle</i> (1962)
Harry Harrison	1925	<i>Deathworld</i> (1960)
Robert Heinlein	1907	<i>Stranger in a Strange Land</i> (1961)
Frank Herbert	1920	<i>Dune</i> (1965)
Ursula Le Guin	1929	<i>The Left Hand of Darkness</i> (1969)
Theodore Sturgeon	1918	<i>More than Human</i> (1953)

Science fiction films.

Science fiction films have always been very popular. Some of them have quite interesting titles. For example, in 1954 there was a film called "Them!"; in 1958, there was a film called "It!"; and in 1974, there was a film called "Who?".

Titles beginning "The Day ...", "The Night ..." and "The Man ..." have been very frequent. Here are some examples:

- "The Day the Earth Caught Fire", "The Day the World Ended", "The Day the Fish Came Out".
- "The Night of the Big Heat", "The Night of the Living Dead", "The Night the World Exploded".
- "The Man from Planet X", "The Man without a Body", "The Man Who Learned to Fly".

In the list on this page, we give the titles of some famous science fiction films from Britain and the United States. Do you recognize any of them? Have you *seen* any of them?



Sting, from the pop group Police, in the film "Dune".

Some British and American science fiction films.

- The 1920s: *The Man from Mars* (1923), *The Lost World* (1925).
- The 1930s: *Frankenstein* (1931), *King Kong* (1933), *The Invisible Man* (1933), *Flash Gordon* (1936), *Things to Come* (1936), *Buck Rogers* (1939).
- The 1940s: *Dr Cyclops* (1940), *The Invisible Woman* (1940), *Batman* (1943), *Superman* (1948).
- The 1950s: *The Thing* (1951), *Red Planet Mars* (1952), *War of the Worlds* (1953), *This Island Earth* (1955), *1984* (1956), *Twenty Million Miles to Earth* (1957).
- The 1960s: *The Day of the Triffids* (1963), *Batman* (1966), *Fahrenheit 451* (1966), *Fantastic Voyage* (1966), *The Power* (1967), *Planet of the Apes* (1968), *2001: A Space Odyssey* (1968).
- The 1970s: *THX 1138* (1970), *Dark Star* (1974), *Zardoz* (1974), *The Man Who Fell to Earth* (1976), *Star Wars* (1977), *Close Encounters of the Third Kind* (1977), *Superman* (1978), *Alien* (1979), *Star Trek* (1979), *The Black Hole* (1979).
- The 1980s: *Flash Gordon* (1980), *Superman II* (1980), *E.T.: The Extra-Terrestrial* (1982), *The Thing* (1982), *Tron* (1982), *Star Trek II* (1982), *War Games* (1983), *Return of the Jedi* (1983), *Superman III* (1983), *Dune* (1984), *Nineteen Eighty-Four* (1984), *Star Trek III* (1984), *2010* (1985).

list	/lɪst/	lista
eternity	/ɪ'tɜːrɪnɪti/	eternidad
dune	{ /djuːn/ (UK) /duːn/ (US) }	duna
explode	/ɪk'spləʊd/	estallar, hacer explosión
ape	/eɪp/	mono
encounter	/ɪn'kaʊntəʃ/	encuentro
alien	/'eɪlɪən/	extranjero(ra)



Key points from this unit.

- Un grupo de estructuras verbales bastante complejas, todas ellas relativas al pasado y compuestas por un verbo auxiliar modal y un **perfect infinitive**. A continuación encontrará un resumen de las mismas.

- Uso de **could/may/might** + **perfect infinitive** para especular acerca de algo que podría haber ocurrido, pero que no se sabe si en realidad ocurrió o no.

What is the reason for this traffic jam?

There $\left\{ \begin{array}{l} \text{could} \\ \text{may} \\ \text{might} \end{array} \right\}$ have been an accident.

- Uso de **could/might** + **perfect infinitive** para referirse a algo que no ocurrió, aunque hubiera podido ocurrir.

It's a pity you **didn't** come skiing last weekend.

You $\left\{ \begin{array}{l} \text{could} \\ \text{might} \end{array} \right\}$ have discovered a new passion.

- Yes, and I $\left\{ \begin{array}{l} \text{could} \\ \text{might} \end{array} \right\}$ have broken my leg.

- Uso de **should(n't)** + **perfect infinitive** para referirse a algo que alguien debería haber hecho, pero no hizo, o que alguien no debería haber hecho, pero hizo.

We **should** have taken a different road.

We **should** have left at a different time.

You **shouldn't** have said it.

What **should** I have done?

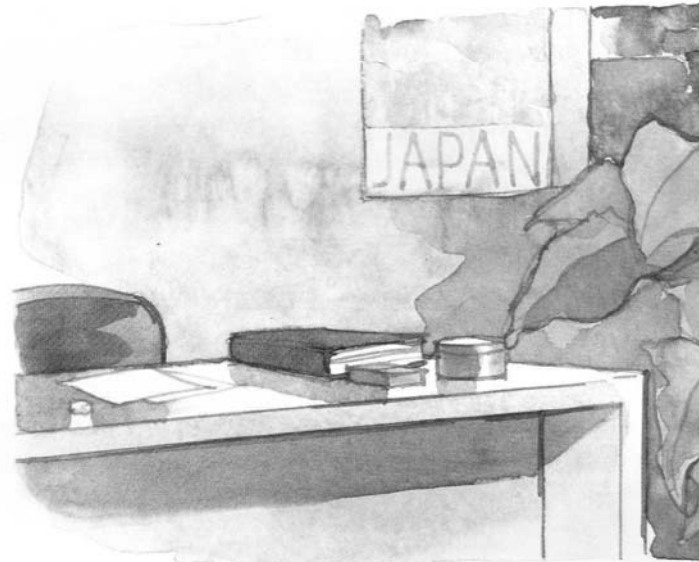
- Uso de **needn't** + **perfect infinitive** para referirse a algo que alguien no necesitaba haber hecho, ya que posteriormente se demostró que era innecesario.

In fact, my train was twenty minutes late, so I **needn't** have run to the station.

Mr Brown **needn't** have taken his sun-glasses on holiday, because it rained every day.

Dialogue.

Read the dialogue and listen to it on the cassette. It is about nine-thirty. Mr Jones has just arrived at his office. He is in a good mood this morning and wants to start the day with a joke.



Dialogue.

Mr Jones: Morning, Lily.

Lily: Morning, Mr Jones.

Mr Jones: How are you this morning?

Lily: Fine, thank you.

Mr Jones: Have you ... er ... heard any good jokes recently?

Lily: Sorry?

Mr Jones: Have you heard any good jokes recently? It's always nice to start the day with a joke.

Lily: Hmm ... Oh, yes. I heard one yesterday. A little boy arrived at school at ten o'clock. School started at nine o'clock, so he was an hour late.

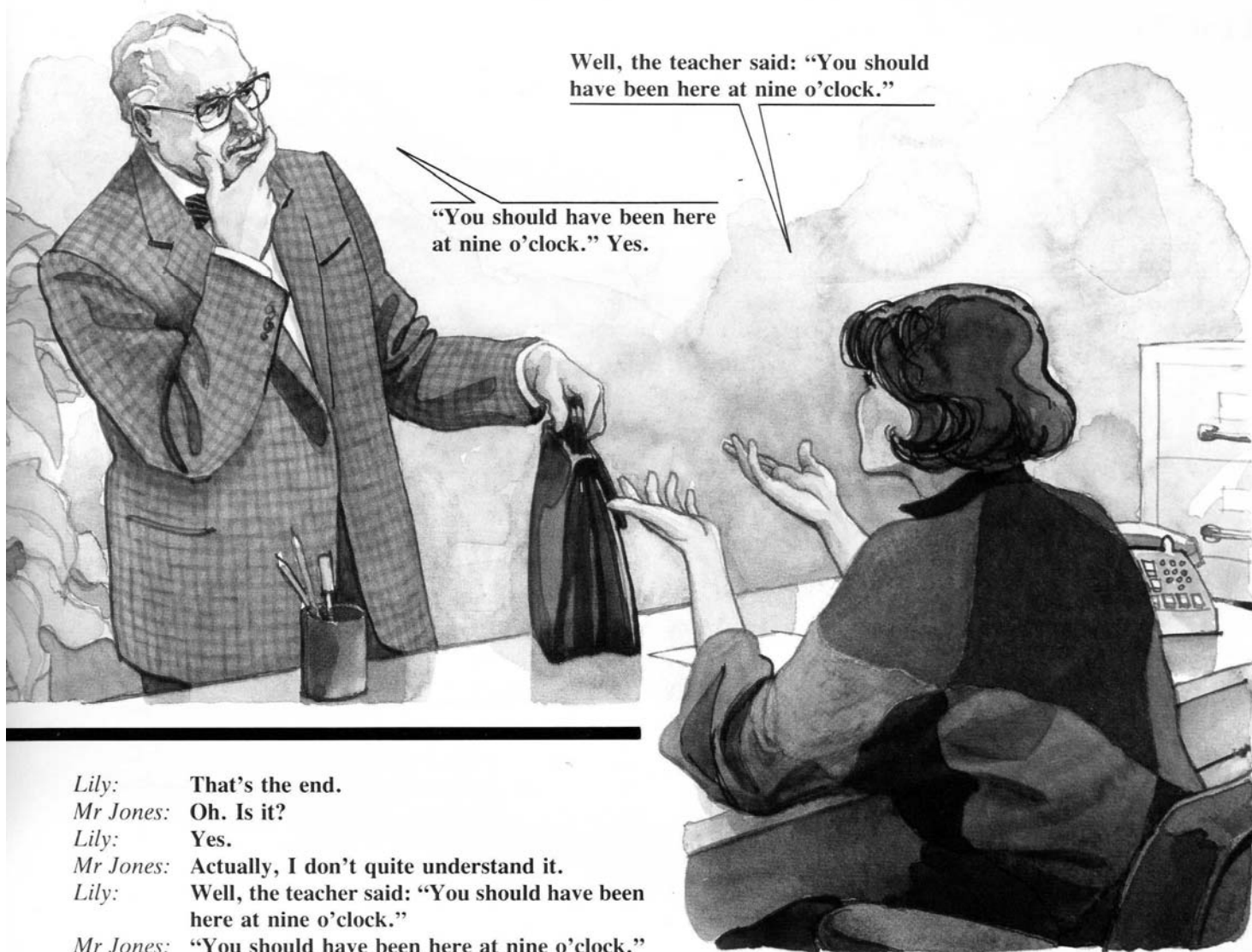
Mr Jones: Yes ...

Lily: He came into the classroom, said: "Hi, everybody!" and sat down. The teacher was not very pleased.

She said: "Johnny, you should have been here at nine o'clock."

The little boy said: "Why? Did something interesting happen?"

Mr Jones: Yes ... Go on.



Well, the teacher said: "You should have been here at nine o'clock."

"You should have been here at nine o'clock." Yes.

- Lily: That's the end.
 Mr Jones: Oh. Is it?
 Lily: Yes.
 Mr Jones: Actually, I don't quite understand it.
 Lily: Well, the teacher said: "You should have been here at nine o'clock."
 Mr Jones: "You should have been here at nine o'clock." Yes.
 Lily: She meant: "You're late. Nine o'clock was the time to arrive."
 Mr Jones: Yes.
 Lily: And the little boy said: "Why? Did something interesting happen?"
 Mr Jones: "Why? Did something interesting happen?" Yes. ... Oh ... Oh, I see! Because "You should have been here at nine o'clock" can also mean: "It's a pity you were *not* here at nine o'clock."
 Lily: That's right.
 Mr Jones: "And if you *had been* here at nine o'clock, you would have seen something interesting."
 Lily: Exactly.
 Mr Jones: Yes. Yes, I see. Oh, that's very good. Very funny ...



Observe que el artículo determinado **the** no se utiliza delante de la palabra **school** en las expresiones **A little boy arrived at school at ten o'clock** y **School started at nine o'clock**. Esto se debe a que "la escuela" se considera aquí como una institución y no como una escuela en concreto. Si fuera así, como sucede, por ejemplo, en la expresión **the school in my street** (la escuela de mi calle), sí se utilizaría el artículo.

Como ha podido observar, Mr Jones ha tardado bastante en comprender el chiste. Sólo en caso de que usted tenga algún problema para su comprensión, aquí tiene la traducción del intercambio final de palabras entre la maestra y el niño:

Ella dijo: "Johnny, deberías haber estado aquí a las nueve en punto." El niño dijo: "¿Por qué? ¿Ha ocurrido algo interesante?"



Test 70.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 72.)

1. Put in the missing words.

Mr and Mrs Brown were going holiday, and they just arrived the airport. Mr Brown said: "We have brought the piano us." Mrs Brown said: "The? Why should have the piano?" Mr Brown said: "..... I left the tickets on"

We have brought the piano us.



2. Put in have or had.

- A: If you come skiing last weekend, you might enjoyed it. In fact, I'm sure you would enjoyed it. You might discovered a new passion!
- B: Possibly. Or I might broken my leg.
- A: No. You would have a great time!

3. Correct the spelling mistakes in these headlines. There is one mistake in each headline.

- Explorer disapears.
- Quean to visit Canada.
- Mising children found.
- Airport hotel cofee shop fire drama!



4. Explain the differences between the expressions in these pairs.

- | | | |
|----------------------------------|---------|-----------------------------------|
| What's your job? | and | What is your occupation? |
| Things could have been different | } and { | Things would have been different. |
| explorer | and | exploration |

5. Translate these song titles.

- "The kids are alright."
- "The sun ain't gonna shine any more."
- "I can't get no satisfaction."
- "You shouldn't have said it."

6. Put in the missing letters.

c_n, co_ld, m_y, m_ght, m_st, sh_ll, sho_ld, wi_l, w_uld.

7. Answer these questions about yourself.

- What is your country of residence?
- What is your marital status?
- Did you forget to do anything yesterday which you should have done?
- Did you do anything yesterday which you need not have done?

Answers to exercises.

Page 1415.

Las cosas podían haber sido diferentes. Las cosas habrían sido diferentes, si no hubiéramos contestado la llamada de SOS. Si no hubiera dado esa orden, el "Explorer" todavía estaría regresando a la Tierra, y la tripulación todavía estaría viva.

Page 1420.

In fact, we needn't have bought anything, because nobody came./In fact, I needn't have run, because my train was twenty minutes late./In fact, he needn't have taken them: it rained every day.

Pages 1422.

Exercise 1. 1. get here. 2. speak to. 3. go on. 4. booked. 5. go back. 6. hard. 7. right. 8. big.

Page 1425.

It must have rained ... significa "Debe haber llovido ..." (la persona que habla piensa que esto es lógico), mientras que It may have rained ... significa "Puede que haya llovido ..." (la persona que habla cree que esto es posible).

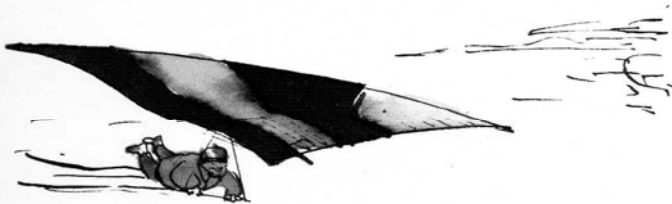
You should not have worked ... significa "No deberías/debería haber trabajado ..." (la persona que habla piensa que no era bueno), y You need not have worked ... significa "No tenías/tenía que haber trabajado ..." (la persona que habla piensa que era innecesario).

You would have enjoyed it significa "Te habrías/Se habría divertido" (la persona que habla cree que esto es seguro), y You might have enjoyed it significa "Podrías haberte/Podría haberse divertido" (la persona que habla cree que esto es posible).



Test 69: Answers.

1. **fortunate/unfortunate** **regular/irregular**
overpaid/underpaid **legal/illegal**



possible



impossible

2. "A *remarkable* book." "A very *enjoyable* novel." "A very *intelligent* novel." "Dramatic and *philosophical*." "A *fabulous* novel, full of non-stop action and *excitement*." "This book shows great *ability*, *imagination* and *intelligence*."
3. "El hombre desconocido."
 "Una mujer soltera."
 "Los años impacientes."

"Sobrenatural."
 "El marinero extraordinario."
 "El singular Mr Pennypacker."

4. **ordinary** significa "ordinario(ria)", "normal", y **extraordinary** significa "extraordinario(ria)".

a **supermarket** es "un supermercado", y a **hypermarket** hace referencia a un supermercado muy grande (un hipermercado).

optimistic es un adjetivo (optimista), y **optimism** es un sustantivo (optimismo).

rustproof significa "a prueba de herrumbre", y **dust-proof** significa "a prueba de polvo".

a **president** quiere decir "un(una) presidente(ta)", mientras que an **ex-president** quiere decir "un(una) ex presidente(ta)".

5. **reasonable/reasonableness** **honest/honesty**
sensitive/sensitivity **determined/determination**

6. In British cars, seatbelts are compulsory.
 H. G. Wells wrote a story called "The Invisible Man".
 One of the chapters in Max's novel is called "Irresistible temptations".
 Can I borrow your dictionary?

7. Yes./Yes, I am./No./No, I'm not./I'm overworked, but I'm not underpaid./etc.
 Yes./Yes, I am./No./No, I'm not.
 Yes./Yes, I have./No./No, I haven't.
 Yes./Yes, I am./No./No, I'm not.



Fase 3: Forward camp.

Campamento avanzado.

Unidades 41-72. Cassettes 11-18.

Contenido de la unidad 71:

- Cómo hablar acerca de hábitos o costumbres del pasado.
- Cómo escribir un *curriculum vitae* en inglés.
- La última sección de **Accents of English**, en la que se revisan los acentos que ha escuchado hasta ahora.
- Prácticas de lectura basadas en textos que giran en torno al tema de la infancia.

Y muchas cosas más.